DOCUMENT RESUME

ED 278 031 CS 210 256

AUTHOR Campbell, Janet
TITLE Story Pictures (Draw Me a Story): Using Children's Drawings to Develop Writing Skills of Blackfoot Indian Children.
PUB DATE [86]
NOTE 51p.; A course designed at Old Sun Indian School, Blackfoot Reserve, Alberta.
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *American Indian Education; *Childrens Art; Course Descriptions; Creative Teaching; *Freehand Drawing; Grade 1; Illustrations; Primary Education; *Story Telling; Teaching Methods; *Writing Exercises; Writing Instruction; Writing Skills
IDENTIFIERS *Blackfoot (Tribe); *Story Pictures

ABSTRACT

Designed to expand children's artistic and reading/writing abilities while developing their ability to draw, tell, and write stories, this paper describes a "story-picture" program for first grade Blackfoot Indian children. General cognitive, perceptual and psychomotor, and affective skills are listed as the course's intended learning outcomes. Each lesson details specific learning outcomes, followed by an outline of teaching strategies for accomplishing these objectives. Lessons cover (1) initiating the story-picture program; (2) reviewing the formation of both capital and lowercase letters of the alphabet; (3) letters, words, sentences, and "directionality" principles; (4) punctuation, including the period, comma, and quotation and question marks; (5) contractions and possessives; and (6) independent writing and reading. Two rating scales for evaluating students' writing are presented: a beginning writing scale provides a rating technique for observing students' early progress and covers language level, directional principles, and message quality; while a holistic scoring guide allows for rating based on how students' stories read (smoothly or unevenly). A bibliography of helpful resources is included. A writing observation guide and a discussion of diagnostic analysis and focused teaching are appended. (JD)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☒ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

ED278031

STORY PICTURES

(DRAW ME A STORY)

USING CHILDREN'S DRAWINGS TO DEVELOP WRITING SKILLS OF BLACKFOOT INDIAN CHILDREN

A COURSE DESIGNED BY

JANET CAMPBELL, PRINCIPAL,

OLD SUN INDIAN SCHOOL,
BLACKFOOT RESERVE,
GLEICHEN, ALBERTA

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Janet Campbell

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

CS210256

BEST COPY AVAILABLE

"Draw me a story," I said to my Kindergarten children on the first day of school last September.

I could have said, "Draw me a picture," but every picture tells a story for art is pictorial language and carries a message just as surely as the written word does.

One of the 'story-pictures' on that first day was a drawing of a house with a fence, some trees, clouds, and in front of the house, a contorted figure on the ground with other figures standing nearby--a drawing far more detailed and sophisticated than one would expect a five-year old boy, just entering Kindergarten, to be able to draw. His dictated story of the picture (which I would not have guessed) was:

> "I'm break-dancing. My Mom and Dad are watching me."

Another drawing was of a house on fire with a lot of red crayon scribbled over it (denoting flames) and two stick figures in the foreground. The story:

> "The house is on fire. They're throwing dirt in there."

(Tiny, the artist-author, and his identical twin brother had, the previous year when they were four years old, burned down their house.) During the next four months of school, until the family moved away, Tiny drew more than a dozen pictures of burning houses; a recurring theme of an event which obviously held intense feeling and emotion for him.

Tiny's twin brother, Fred, also drew a burning house that first day. His story:

> "The guy's in his house and needs help. There's a fire. This is an old house."

There were many other stories about 'my house', 'my Mom and Dad', 'my Grandma cooking bannock', about 'going to town and buying groceries'. As the children narrated the story of the picture, I printed it for them explaining that this was how we "drew" the words of their

story. At first the children traced over my letters, but later copy-printed the words independently below mine.

Why does representation by art (specifically drawing) facilitate writing for Native children?

First of all, drawing is a natural and pleasurable activity. From my personal observation, based on eighteen years of teaching Native children, I have found that Indian children love to draw. One seldom hears a Native child say that he/she cannot draw. Perhaps this stems from living on the Reserve, at some distance from an urban setting (where the multiplicity of images can cause sensory overload), allowing these children to really look at and study things in their distinctive environment; in other words, to really look at trees and clouds and animals.

This 'natural' aspect of drawing has been described by Victor Lowenfeld in his book, Creative and Mental Growth:

> "If it were possible for chidren to develop without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. We find this creative confidence clearly demonstrated by those people who live in remote sections of our country... An Eskimo child would not express...lack of confidence. Art for the child is merely a means of expression."

Drawing communication then, is elemental and basic. It is also universal. According to Marvin Klepsch (1982) in his book, Children Draw and Tell, drawing speaks louder than words in the early stages of a child's development.

Using drawing as a precursor to writing makes sense when one considers that the earliest form of writing was

picture-writing, or pictographs. For if prehistoric man had not perceived that his drawings conveyed meanings, not only to himself but to others, the earliest form of pictorial communication, picture-writing, would probably never have begun. Prehistoric man left no written records but he left pictorial images, scratched, carved or painted on the surfaces of rocks and caves. So in the history of human development, before the (written) word, there was the image.

The important understanding we derive from 30,000 year-old drawings in the caves of France and Spain according to Graham Collier (1972) in Art and the Creative Consciousness, is that, "the making of images is a way of participating in life and of possessing or making completely one's own, those events which are particularly significant because they reveal the quality of true relatedness between ourselves and some aspect of the external world." (p. 172)

So by drawing we are constructing representations of the world, of our reality. Drawing as a means. a way of representing reality has meaning, for one cannot draw what is not already known. It is from the representations we make that we gain "a sense of continuing existence in a world that has a past and a future, a world that remains in existence whether we are there to prove it or not." (James Britton, 1970, p.18)

North American Plains Indians used pictographs to tell stories, so using drawings as a basis for writing can be related to historical roots of Native communication and since pictographs are a part of their heritage, we can instil a sense of pride in Native children by linking the past to the present.

Also, the Native child's drawings-writings (story-pictures), serve to validate his life and experience because the story-pictures are self-generated. Each child is free to draw about any subject--no topices are ever assigned, and so the child draws what is of importance

or interest to him. The underlying assumption is that the Native child's self-concept will be enhanced because his experiences depicted in drawing and writing are valued, with the hidden message to the student being, "My culture, my experience is valued."

With Story-Pictures (as I have named this program), the Native child can begin to define himself and his environment on paper as an act of self-discovery. His drawings serve to stimulate oral reading and talking as well as writing. Through daily story-picture creating, the Native child gains practice in and improves his reading, writing, speaking and drawing skills. As well, he has interpreted, shaped and coped with some bit of experience. The child invests his/her drawing with meaning which is one step in the total symbolizing process (or representative function).

James Britton (1970) says that in the process of symbolizing the world, we are "ordering, familiarizing, and thereby mastering what would otherwise remain undifferentiated confusion."

Frank Smith (1977), in exploring the uses of language, proposed a corresponding non-language alternative for each use, and posed the question of whether each language use was, in fact, based on the related non-language alternative. Smith said:

> "If every language use depends on a prior non-language alternative, then the most effective way to develop language use and thereby language fluency would be through the underlying non-language means...
> The way to promote in children the difficult representational or descriptive function of language, for example, might lie in the simultaneous or even prior encouragement of alternative forms of representation, such as drawing, model-building, or play, generally." (p.641)

The relatedness of language and drawing is not surprising if one considers that both language and drawing are part of the symbolic function of the brain which makes possible the representation of an object, event or conceptual scheme by means of a signifer or sign.

Several behavior patterns fall under this representational or figurative ability of the mind, and all are based on the evocation of an object or event which is not present. These functions appear toward the end of a child's second year and increase in complexity through the sixth year when representation is combined with abstract thinking. Thus graphic images manifest progressive stages of a child's mental and physical development.

In the Story-Picture program the Native child's self-initiated drawings followed by the writing of his spoken words help the child to understand the transference of meaning from the picture to the spoken words to the written words.

In writing, children are required to replace the word-sound with a word-image (written word). It appears, as emphasized by Vygotsky (1962) that the main stumbling block to writing is the abstract quality of written language. Children who are helped to understand how they converted ideas (inner thoughts) into graphic (picture) symbols are perhaps better prepared to convert graphic images into alphabetic images or (written) words.

With the Story-Picture method, which starts with drawing pictures, the writing (actual printing of letters and words) can be introduced as "written art", thereby reducing its novelty and anxiety. Because they have been drawing and developing their fine motor skills through art, the children write as spontaneously as they draw.

Visitors to Old Sun School on the Blackfoot Reserve at Gleichen, Alberta have often remarked on the exceptionally neat printing of the children which could be a result of their fine-motor development through drawing. (An interesting side bar to this, was the recent report of the Gleichen School Annual Handwriting Awards which appeared in the July 2, 1986 issue of the Strathmore Standard newspaper. In Grades 1, 2, 4, 5 and 6 awards went to Native students, and all of these students attended Kindergarten and/or Grade One at Old Sun School where they participated in the Story-Picture program of drawing

and writing on a daily basis.)

An important aspect of this drawing-to-writing program is in the "telling" of the story or meaning embedded in the child's picture. The opportunity of "narrating" a picture-story helps the Native child to make a smooth transition into sequential thinking and anecdotal writing and speaking since the composing process involves organizing one's thoughts. Having the picture in front of him as a constant referent or reminder helps the child to recall the ideas and events of his story as captured in the drawing. As Laurie Walker (1986) expressed it:

> "Could it be that the process of composing a picture releases and stores a set of information that helps the writing of the story? One of the problems of writing for young children is that the hand cannot keep up with the mind and ideas get lost. The holistic organization of a picture offsets the loss of information that the linear nature and production of writing entails."

The usefulness of the pictorial mode as an aid to cognition is also supported by Jerome Bruner (1966) who identified three modes of representing objects and events: enactive, iconic, and symbolic. The first mode is representation by action, eg. manipulation of objects. The second (iconic) mode refers to representation in the form of images. Images are spatial wholes, like a map or a picture. Symbolic (abstract) representation involves the use of a code, usually language, to represent objects and ideas. The symbol, unlike the icon, does not bear any physical resemblance to the object it represents.

These representational models are not age-locked. In each stage of development the three modes are operating. For example, most pre-schoolers are using all 3 modes of representation. They wave "goodbye" (enactive), draw a face or figure (iconic) and speak a language (symbolic).

Since Native children are said to be visual learners, the iconic mode would appear to be important in Native cognition.

Penny Platt (1977) found that graphic images are part of a visual vocabulary which has intense personal meaning to the child. She says that there is a "symbiotic relationship" among drawing, writing, reading, speaking and listening. She labelled her method "grapho-linguistics" and documented how graphic images provide a concrete foundation for developing abstract reading, sound-image relationships and children's increased enthusiasm to learn reading and writing. Spoken vocabularies and silent reading vocabularies were also enhanced.

We know our world through story. Gordon Wells (1986) in his book, The Meaning Makers, (p.194) says that constructing stories in the mind is one of the fundamental means of making meaning of our world, of events in our lives, of our reality.

So the Indian child who writes:

> "The car crashed on the road. The people said Help. The car burned. Nobody came."

is describing his reality. The little girl who drew a church and the long winding road (an exact representation of the route) to the graveyard and a one-sentence story, "The ambulance is bringing Alvin to the grave," is trying to make sense of the death of her uncle.

Many of the stories the children write depict Reserve life and are often filled with images of death and violence and in many of the drawings the police car predominates--the R.C.M.P. is a very noticeable presence of the Reserve--as in the following narrative:

> "Darryl is driving the jeep and Darryl punched Bobby. Toby went to town. Toby and Darryl went in the bar and got drunk. The police came and took them to Jail. Their wives came and brought them home. Toby and Darryl said they wouldn't drink again." Cody Wright, April, 1976.

In November, a one-sentence story:

> "Nobody was home and the car was going to get stolen." Vernon Big Snake.

Children in the Story-Picture program are also read to every day to build up a "literary storehouse", a

literature background that they can draw upon for their own writing. Often poetic, "literary" language and imagery will begin to appear in the children's writing as evidenced by a 5-year old boy in my Grade One class who wrote:

> "The Indian is dancing round the fire and the bumblebees are going to the sun." (MIchael Crowchief)

Or the little girl who wrote:

> "The sun is lighting the water and the cloud is made of ice-cream."

Then there was Leslie who wrote:

> "The stars are ice."

And Galen's rainy-day story-picture which went:

> "The sky is cracking. It's raining on my bus."

Finally, many Indian children live in poverty and very close to violence and death, and perhaps we haven't considered writing (drawing) as catharsis--as a healing process; as a release for pent-up emotions, problems, fears, frustrations and troubles. Writing about it, fantasizing about the wishes, lies and unspoken dreams of their lives can alleviate the pain and help children to feel better.

I had a little boy in Grade One at Crowfoot School one year who was a runaway. He and his older brother who was in Grade Six were in the Children's Shelter at Gleichen and/or in various foster homes on the Reserve because the parents were alcoholics and when they were drinking they'd leave the children at home alone without any food. That's when Social Services would apprehend them and put them in the Shelter or in a foster home if a family could be found who would take them.

So at least once a month, Gabe and his brother would take off from school during lunch hour, sneak up to the highway and hitchhike to Calgary to look for their parents. So Gabe missed about two weeks of school each month, until Social Services found him and brought him back again.

Gabe wrote stories. His stories were peopled with monsters as tall as the Calgary Tower (which always appeared in his drawings), monsters who would always be smashing and breaking down buildings. In his stories there were always houses burning up, cars "spinning out at 70 miles per hour," cars and buildings that "blue" up, and at the end of the story he'd write, "We were packing up and going to California to find a house." One story of Gabe's started out: "It was Christmas in California and we were swimming in the swimming pool."

Gabe and his family had, the previous year, lived in Seattle, Washington, and Gabe told me they went to California and maybe that was a happy time for him because the family was together and maybe that's why he kept writing that same ending to nearly all his stories of monsters, fires, explosions and car crashes. Maybe it helped him to feel better to write a happy ending, to conclude each story with: "We were packing up and going to California to find a house."

Kris Kristofferson, who has written some of the most lyrical, tender and poetic songs of the past decade, said this about the writing of songs to alleviate the hurt:

> "Take just an ordinary dude, though, non-creative; he's lost his old lady and that's all he is--a loser. A writer, though, he uses that loss, he can write about it and get a good feeling from that. Maybe not as good as the feeling he got with his old lady, but he's still better off than the guy who can't write at all."

STORY PICTURES

A LANGUAGE ARTS COURSE DESIGN

FOR KINDERGARTEN AND GRADE ONE NATIVE INDIAN CHILDREN

DEVELOPED AT OLD SUN INDIAN SCHOOL

ON THE BLACKFOOT INDIAN RESERVE

AT GLEICHEN, ALBERTA, CANADA

BY

JANET CAMPBELL, PRINCIPAL,

OLD SUN INDIAN SCHOOL

RATIONALE

Writing has its roots in picture-making activities. If early humans had not discovered that their drawings conveyed meanings to others as well as themselves, the earliest form of pictorial communication, picture-writing, would never have begun. North American Indians used pictographs to tell stories so using drawing as a basis for writing can be related to the historical roots of Native communication.

The interaction between language and drawing is not surprising if one considers that both are part of the symbolic function of the brain which makes possible the representation of an object, event, or conceptual scheme by means of a symbol or sign.

The Story-Picture program is an attempt to enhance the development of Native students' writing skills. The program emphasizes the child's cognitive and affective strengths and uses a child-centered approach that stresses the validity of the native child's experience as the basic material of learning.

Because in today's society the written word has become one of the most basic means of communication, it is important that Native students become proficient in the use of the English language if they are to function successfully as adults in the dominant society. By introducing a daily writing program to Native students in Grade One, Native students will develop their writing skills from an early age.

One seldom hears an Indian child say he/she cannot draw. Indeed, Native children seem to have an innate ability or talent. Perhaps this stems from living on the Reserve, isolated from an urban setting, allowing these children more time to really "look" and "study" things in their environment, similar to what Viktor Lowenfeld described in his book, Creative and Mental Growth (p.8) :

> "If it were possible for children to develop without any interference from the outside world, no special stimulation for their creative work would be necessary. Every child would use his deeply rooted creative impulse without inhibition, confident in his own kind of expression. We find this creative confidence clearly demonstrated by those people who live in remote sections of our country...An Eskimo child would not express...lack of confidence...Art for the child is merely a means of expression."

Children's drawings provide a natural introduction to writing and reading. Before there was reading there had to be writing and the earliest form of writing was picture-writing (pictographs). Perhaps one of the reasons there are so many reading problems is because we are teaching reading in the wrong order (before writing) and as a separate entity. Perhaps it is time to go back to the "roots" of reading--and those roots are in art.

Graphic images are a part of the visual vocabualary which has intense meaning to the child. Demonstrating how a picture image can be transformed to a word image helps children understand that written words do serve a purpose--they tell a story faster than a picture does.

Learning theory stresses the importance of starting where the child is (i.e. with the child's interests). The Story-Picture program is based on what is relevant to the Native child. He is free to draw and write about the things he is interested in, not a topic assigned by the teacher. The child's experiences are valued and this fosters self-confidence and serves to enhance the self-concept of the Native child. The child learns that what he thinks about and draws, he can talk about; what he says can be written (or dictated); what has been written can be read; he can read what he has written and what others have written for him to read.

The writing (and the reading) are more relevant and meaningful to the Native child because the vocabulary has been self-selected; the stories are personal and come from the lived experiences of the child; the activity (drawing) is pleasurable; and the reading of the Story-Picture is fully comprehended because it is axiomatic that a child cannot draw what is not already known.

A characteristic of reading which poses problems for children is that the story to be read is about somebody else's experiences. The child must be able to identify with the characters in the story if he is to continue to read with interest and without confusion. Children who are read to at home can handle this psychological adjustment. In many instances, Native children cannot, so it seems logical to

assume that Native children will have greater success if their first reading attempts are written by themselves. Also, the ability to organize one's thoughts in writing is helpful for full comprehension of someone else's written thoughts.. The opportunity of narrating a picture-story will help the Native child make a smooth transition into sequential thinking and anecdotal writing and speaking.

Graphic images may hold great promise for laying a good reading foundation for Native children based on these factors:

1. Drawing comes naturally to most Native Children.
2. The child invests her or his drawings with meaning which is one step in the total symbolization process (or representative function) that can be externally perceived by the child as well as the teacher.
3. Art is a universal language and a valuable means of communication.
4. Introducing the Story-Picture program by relating it to North American Indian pictographs (picture-writing) can help to instil a sense of pride in Indian heritage by linking the past to the present.
5. Children who are helped to realize that they can convert verbal images (talking about an event) into graphic images (drawings) are preparing themselves to convert graphic images into alphabetic images or words and sentences.
6. Since reading cannot take place until speech is converted into written symbols, handwriting should be the intermediary step between drawing and reading. In this program, writing can be introduced as written art, thereby reducing its novelty and anxiety. Drawing makes it possible for children to accomodate old skills into new skills because the drawing activity prepares the children's muscles for the writing movements.

7. The Story-Picture program in which the child is free to draw and write about any topic serves to validate the Native student's life experience. The underlying assumption is that the Native child's self-concepts will be enhanced because his experiences (depicted in drawing and writing) are valued with the hidden message to the student being, "My culture, my experience is valued."

INTRODUCTION

This course is designed for Grade One students, aged five and six years. The class is composed of Native American children living on the Blackfoot Indian Reserve and attending Old Sun School at Gleichen, Alberta.

When they enter Grade One these children have already had two years of pre-school: K4 (Kindergarten for 4-year olds) and K5 (Kindergarten for 5-year olds. K4 is a nursery play-oriented and orientation-to-school program under the direction of a Native teacher aide and runs for two hours daily. K5 is a Readiness-for-Grade One or Head Start type of program taught by a trained ECS teacher.

These children have experienced a variety of art and reading readiness activities in K5. They have begun the initial phase of the Story-Picture program which will be continued in Grade One. In the K5 program, the children have been drawing and painting pictures, then dictating to the teacher the story of their picture which the teacher has printed at the top or bottom of their pictures, wherever there is room. It is interesting to note that often after a few days (or weeks) the children start leaving a 2-inch strip of 'empty' space at the bottom of their drawings because they realize that this is where the 'story' of their

picture goes.

Most children in K5 have begun tracing over the teacher's printed letters of sentences, while a few have copy-printed the sentences below the teacher's printing to make the Story-Picture more truly their own. (See sample--Appendix A.)

The children like to draw pictures about their families and various events and aspects of Reserve life; sports events, (hockey, basketball, wrestling and hunting); fantasy characters, ghosts and monsters; TV cartoon characters, (Inspector Gadget, Optimus Prime and the Transformers, Pac-Man, Superman, etc.). They also frequently draw pictures of and weave stories about fires and accidents, the R.C.M.P., and killing and death and funerals.

Readiness and perceptual and psychomotor skills were stressed in K5 so most of these children know their ABC's, their numerals, and their colors, and can print their names and copy-print their stories. Thus the Grade One Story-Picture program will serve to expand the children's artistic and writing/reading abilities to take them beyond their present levels in drawing, telling and writing their own stories.

ORGANIZATION

In the Story-Picture program the children are free to draw whatever they wish. The teacher should not assign topics as this is an intrusion, (the teacher imposing her ideas onto the child). I feel that "art for the child is merely a means of expression" (Lowenfeld p.7) and if we allow it to develop naturally and without interference we won't thwart the child's creative growth.

I feel that highly structured units based on 'topics' selected or decided upon in advance by the teacher would destroy that wonderful, spontaneous outpouring we get from children who draw and write what they want to draw and write about. Could it be that we give 'topics' and artificially 'motivate' students to produce art and/or writing because we don't trust children to be able to come up with ideas of their own? Have children already been "interfered with", (Lowenfeld's phrase, p.5), by the time they reach Grade One so that teachers must make elaborate plans in order to stimulate them to produce what really ought to come naturally to most children?

As an example, maybe the Native child played hockey in Tiny Mites the night before and is bursting to express the game in a picture and then in a dictated story, but I 'intrude' and tell him he has to draw a picture of a school bus that day, I am 'interfering' with what is important to him that morning and I am reminded of Lowenfeld's statement: "Any work that is forced upon a person creates tension and dissatisfaction", (p.16), and "The independent thinking child

will not only express whatever comes into his mind but will tackle and problem, emotional or mental, that he encounters in life. Thus his expression serves also as an emotional outlet." (p.21)

On those rare occasions when a child says he can't think of anything to draw, the teacher should dialogue with the child, asking him about Reserve events he may have participated in, or about family members, older or younger siblings, or what he saw while coming to school on the bus and soon the child decides on a Story-Picture.

Since there are no 'topics' in the Story-Picture program, my course design will concentrate on the 'process' of how skills will be introduced and taught. As stated in my autobiographical account, "What I teach and How I Teach It" (Appendix B), skills are taught as they arise in the children's writing, so that teaching is based on student needs and is always relevant to their immediate work. Their response is my curriculum so that the first time a child uses conversation in his Story-Picture is when I teach a lesson on 'talking marks' or quotation marks. The same applies to punctuation, to contractions, possessives, etc. The teaching technique is one of continuous diagnostic analysis of the students' writing followed by focused teaching based on student needs.

It should be noted that the lessons to be taught are not taught once and then forgotten. Rather they are in the nature of a 'spiral curriculum' whereby material is reviewed and re-taught throughout the year each time the need arises.

INTENDED LEARNING OUTCOMES

Cognitive Skills

1. The child should understand that a picture can be used to tell a story.
2. The child should understand that a picture image (drawing) can be transformed to a word image and written words serve the purpose of telling a story faster than a picture does.
3. The child should conceptualize that
   a) what he thinks about (and draws) he can talk about.
   b) what he talks about (says) can be written.
   c) what he writes, he can read.
   d) he can read what he can write and what others have written for him to read.
4. The child should understand that letters of the alphabet are used in writing words.
5. The child should understand that each letter may be written two ways, capital and lower-case letters.
6. The child should understand that we use the same letters over and over when we write.
7. The child should become aware that all manuscript writing can be done with straight lines, circles and parts of circles.
8. The student should be able to space letters and words adequately so the reader can distinguish them and understand directionality principles, (left to right, top to bottom, one line at a time).
9. The child should understand what a sentence is and should be able to express ideas in thought units.
10. The child should develop the ability to dictate words, sentences and stories.

11. The child should develop the ability to discuss his experiences and to interact (listen and discuss) what other children say and write and to relate other's ideas to his own experiences.

12. The child should become aware that some words are used all the time when we talk, read and write and these high-frequency words (the, and, is,are, were, they,) will become 'sight' words that he can read and spell independently.

13. The child should expand his vocabulary--his listening, speaking, reading and writing (including spelling) vocabulary.

14. The child should begin to associate letters with sounds.

15. The child should understand the use of punctuation marks, (periods, commas, quotation marks, apostrophes), and the use of capital letters.

16. The child should become aware of contractions and possessives.

17. The child should be able to focus on a topic and to expand his ideas through discussion and conferencing with the teacher.

18. The child should begin to write independently, to organize his ideas into a sequence (eg. 'what happened next, etc.), illustrate these ideas and make them into a book--authoring individual books.

19. The child should be able to read his own and other's stories and books.

20. The child should develop the ability to interpret and reflect on stories and to express his thoughts and feelings about individual messages.

Perceptual, Psychomotor Skills

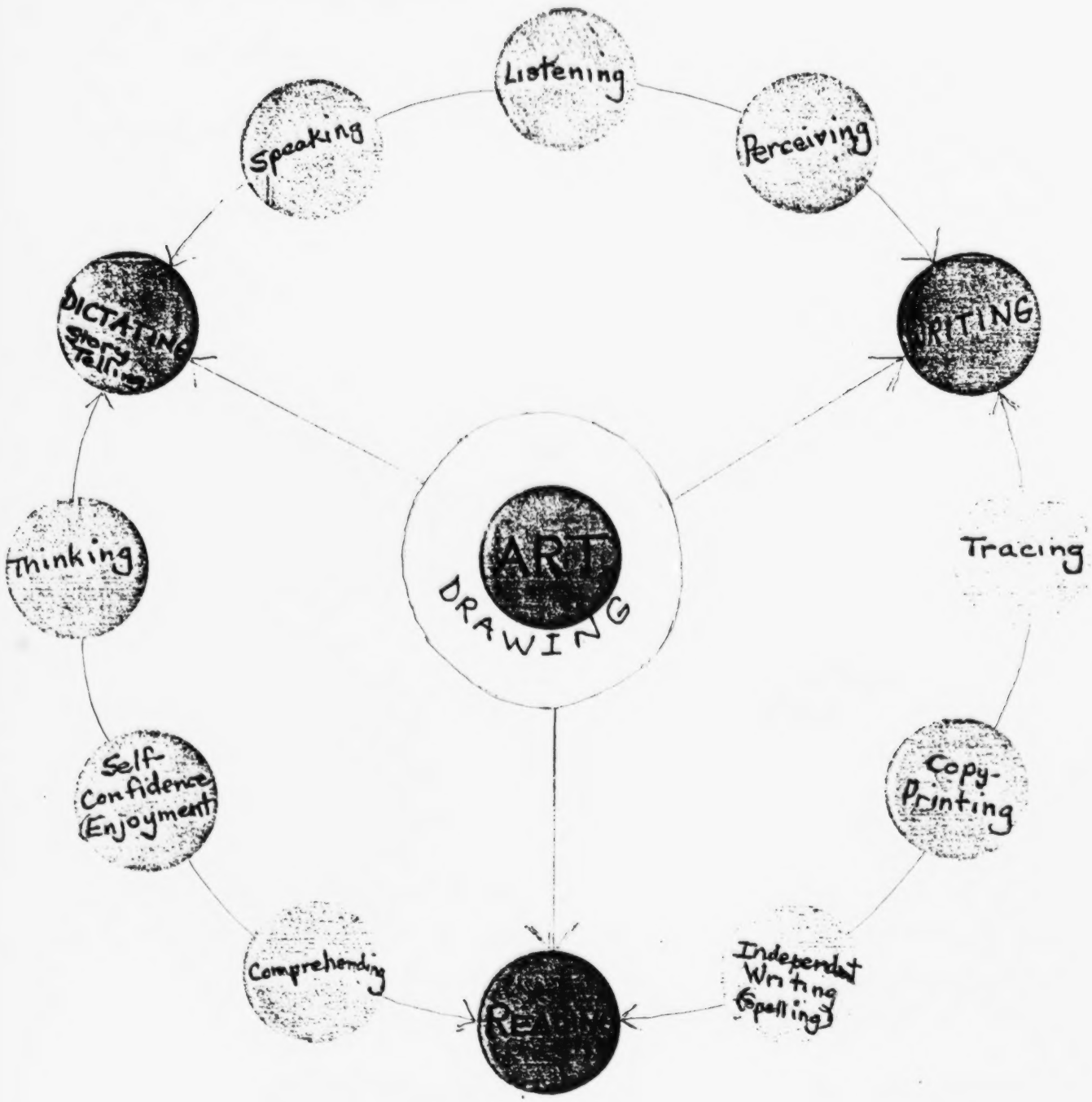
1. The child should develop perceptual, spacial awareness in drawing.
2. The child should develop his fine-motor skills.
3. The child should perceive that writing proceeds from left-to-right, top-to-bottom, one-line-at-a-time.
4. The child should refine his printing and drawing skills.

Affective

1. The child should have confidence in his ability to draw a picture, tell the story of the picture, write the story and read it to the others in the group.
2. The child should grow in independence, individuality, self-awareness, self-realization, self-confidence and creativity.
3. The child should develop confidence in his ability to interpret images, express himself through images, reflect about images and express feelings and individual messages.
4. The child should regard the Story-Picture program as a pleasurable activity and should develop an appreciation of art and writing in the story pictures of other children as well as in commercially published story books.
5. By using his senses freely to draw and write, the child should develop a positive attitude toward himself. One of the basic factors of any creative expression (whether in art, writing or music) is

that it is the true expression of self. There is great satisfaction in expressing one's own feelings and emotions in art and in writing. The child is expressing his own importance through his own means and he derives satisfaction and self-confidence from his achievement. His self-concept is enhanced and studies by Phillips (1973) and by Workman and Stillion (1974) found a significant correlation between creativity and a positive self-perception.

Because the teacher values the Native child's experience and reality as expressed in his drawings and stories, the child will feel 'valued', thus helping him to develop a positive self-concept.


Listening
Speaking
Perceiving
DICTATING
story writing
WRITING
Thinking
ART
DRAWING
Tracing
Self-
Confidence
Enjoyment
Copy-
Printing
Comprehending
READING
Independent
Writing
Spelling

LESSON ONE: Initiating the Story-Picture Program.

Intended Learning Outcomes:

-child will understand that a drawing tells a story.
-child will be able to dictate the story of his picture.
-child will realize that what he says (his story) can be written down and read.
-child will be made aware (informally) of letters, words and sounds.

Teaching Strategies (Activities)

1. Each child makes a simple pencil or crayon drawing. ("Draw me a picture.") Let children express their ideas--something they have thought about, observed, heard, wished for--with a simple drawing. Use 11" X 14" newsprint or other inexpensive paper.

2. Take dictation from each child. ("Tell me about your picture.") Give each child a chance to tell his story orally. With shy children ask questions re: specific objects of figures in the drawing, for example, "Is this your house?" or "Who lives in this house?" or "Can you tell me who this person is?" If some children only name things is their pictures instead of expressing a complete thought, merely label the picture. Do not project your own ideas or language onto a child's picture.

3. Talk informally about words, letters and sounds as you write their dictated story. For example:
   Words: -some tell names of things and people.
   -names always start with a capital or 'big' letter.
   -first word in a story needs a capital letter.

Letters: -each letter in the alphabet has a name.
-(as you print the child's story) name the letters that words start with, eg. "Galen, your name starts with a capital G," and later on, "going starts with the same letter as your name, Galen,--a 'g', only it's a small (lower-case) 'g' not a capital 'G'." Or, "Mother" starts with the letter 'M'.

4. Read the child's story back to him. Point to the words as you read them.

5. Invite the child to read his story (or his labels or single words). For shy children, read along with them. Eg.--"Let's read your story together."

6. Invite the child to color his picture and to trace over your words or to copy-print the words of lhis sentence below your printing.

7. Invite children to share their Story-Pictures with each other, (show and read or tell).

LESSON 2: Reviewing the Formation of Letters of the Alphabet (Capitals and Lower-case)

Intended Learning Outcomes:

Perceptual Psychomotor Skills:

1. The child will develop perceptual, spacial awareness (relative sizes of letters, shape of letters)
2. The child will develop his fine motor skills.

Cognitive Skills:

1. The child will understand that each letter of the alphabet may be written 2 ways: a capital letter is used to begin our names and the first word in a sentence; small letters (lower-case) are used much more often than capital letters.
2. The child will realize that all manuscript writing can be done with straight lines, circles and parts of circles.
3. The child will realize that the same letters are used over and over in different words.
4. The child will associate letters with sounds.

TEACHING STRATEGIES (Activities)

Since this is a review, the teacher should demonstrate the formation of capital and lower-case letters, reviewing three letters per day so that in nine days the alphabet has been taught, (eg. Aa, Bb, Cc the first day). If children have not learned the alphabet in Kindergarten perhaps just one letter, or two should be taught each day.

Teachers should demonstrate on the chalkboard and have children come up to the board in groups of 4 or 5 to practice writing the letters, with the teacher monitoring and giving

help as needed. Most children love writing on the board and it makes it easy for the teacher to see at a glance any difficulties children are having and to intervene and give help.

Teachers may want to use descriptions for forming letters such as those developed by Doreen Wincott in her book Chalk in Hand which appears in Appendix C. A few examples are:

a - a ball with a short stick stuck to it.
d - a ball with a tall stick stuck to it.
g - a ball with a candy cane hanging down.
h - a tall stick with a short candy cane.

The teacher should use the children's names to emphasize use of capital letters to personalize teaching of the alphabet as well as names of schools, towns and cities (eg. Crowfoot, Cluny, Gleichen, Calgary) that are familiar to the children so that the teaching of the alphabet is in a more meaningful context. To associate sounds with letters the teacher can draw attention to similarities, eg. "Christina and Crowfoot both start with 'C' and have the same sound at the beginning." Other examples: "Anna's name starts with a capital 'A' and ends with a small 'a' and so does Alberta, the province we live in." Thus the teacher is continually expanding children's information base.

Teachers should encourage children to write on the chalkboard at 'choosing' time or during free time. The child can:

a) practice writing letters of the alphabet
b) copy words he can see in the classroom.
c) make lists of words starting with the same letters.
d) write a sentence.
e) practice writing the date, eg. Monday, May 26, 1986.

LESSON 3: Letters, Words, Sentences.
Directionality Principles.

Intended Learning Outcomes:

Cognitive Skills:

1. The child will be able to space letters and words adequately so the reader can distinguish them.
2. The child will understand what a sentence is and will be able to express ideas in thought units.

Perceptual Psychomotor Skills:

1. The child will perceive that writing proceeds from left-to-right, top-to-bottom, one-line-at-a-time.

TEACHING STRATEGIES:

-The teacher could present a large picture or poster and ask children to "tell the story of the picture".

-The teacher writes the story on the board underneath the picture. Meanwhile she might tell the children that the letters in a word are like a family in which the members are standing close together to have their picture taken. Each word is like a separate family and so we have to leave a space between words so we don't mix them up, (or mix up one family with another family).

-She might also say that if there were no spaces between words it would end up as one big word that would be hard to read, so separating the words makes them easier to read and understand.

-Words are used to express thoughts and single words often do not make sense. For example, if one says "dog", we may have a picture of a dog in our minds but we are left wondering. But if we say "My dog is big and black," that tells us something about the dog and it makes sense, whereas a single word may not convey a complete thought or idea. The teacher may use various examples to demonstrate sentences and complete thoughts and make a game of it using sentences and fragments and having children distinguish between them.

-If the story the children have composed consists of two, three or four sentences, the teacher can indicate the left-to-right, top-to-bottom, one-line-at-a-time sequence.

-The teacher can write the words of the sentences on separate cards, distribute them among the students and then have them re-build the sentences in the pocket chart to reinforce sequence and directionality.

LESSON 4: Punctuation (Period, comma, quotation mard question mark.)

Intended Learning Outcomes:

Cognitive Skills:

1. The child will understand the use of punctuation marks-periods, commas, and quotation marks-and the use of capital letters.

Perceptual Psychomotor Skills:

1. The child will refine his drawing and printing skills.

TEACHING STRATEGIES:

-The first time the child uses conversation in a story the teacher should use the child's sentence to teach him about the use of 'talking marks' or quotation marks.

-She should print the child's sentence on the board:

eg.--My mother said don't walk on the railway.

-Have the child (or the other children) read the sentence and ask: "What did his mother say?" and when the children respond, "don't walk on the railway," the teacher should say "Yes, those are her exact words and we use special talking marks around these words and we call them quotation marks. To quote someone we use his or her exact words and the word quotation comes from the word quote."

-Teacher asks children to smile and she smiles and points out the lines at the each side of one's mouth that appear when one talks or smiles ( ).
She tells the children that talk comes out of their mouths and that 'talking marks' or quotation marks look something like the lines at each side of the mouth, only that instead of one (on our faces) we put two in our writing. Demonstrates:

eg.--My mother said "don't walk on the railway."

-She then goes on to say that <u>don't walk on the railway</u> is a separate thought or a separate sentence and asks the children "What does the first word in a sentence have to have?" Students respond, "A capital letter." So the teacher writes a capital D for the word <u>Don't</u>. Then she

tells them that we have to keep Mother's words separated from the rest of the sentence by using a comma after the word said.

-If other children have used conversation in their stories, their sentences should be used to provide further practice in putting in quotation marks.

-Or children can be asked to make up sentences in which people say things which the teacher writes on the board and asks children to punctuate correctly.

-Children should be encouraged to use 'talking marks' in their next Story-Pictures.

-Sentences using question marks can be presented in a similar way.

LESSON 5: Contractions, Possessives

Intended Learning Outcomes:

Cognitive Skills:

1. The child should understand the use of the apostrophe in contractions and possessives.

Perceptual Psychomotor:

1. The child will perceive that an apostrophe replaces left-out letters in a contraction.

TEACHING STRATEGIES:

When children first use contractions or possessives in their Story-Pictures, the teacher should teach and explain them.

Contractions: The teacher tells the children that two words can be 'squeezed' together (contracted) to make a short word that is quicker to say or write. She should provide examples on the chalkboard or on word cards and elicit examples from the students.

eg.--I am - I'm We are - we're
He is - He's They are - They're
She is - She's It is - It's
cannot-can't do not - don't
was not-wasn't We will - We'll

After the examples are on the board the children should be asked how the two words became one. Children should be able to perceive (or can be led to discover) that an apostrophe (comma) is used to replace letters.

A game can be used in which children match contractions to the two words for which they stand.

Possessives: Again using sentences from children's story Pictures in which possessives occur, the teacher prints these sentences on the board and explains that we use an

apostrophe (comma) to indicate ownership--that something belongs to someone.

eg.--The white teepee is Tuffy's.
or I rode my brother's bike.

-Children can be asked to compose sentences using possessives which are written on the board and the apostrophes inserted by the students.

LESSON 6: Independent Writing and Reading.

Intended Learning Outcomes:

Cognitive Skills:

1. The child will be able to discuss his experiences (and read his stories) and to interact (listen and discuss) what other children say and write and to relate other's ideas to his own experiences.

2. The child will expand his vocabulary--his listening, speaking, reading and writing (including spelling) vocabulary.

3. The child will be able to focus on a topic and to expand his ideas through dialogue (and conferencing) with the teacher.

4. The child will begin to write independently, to organize his ideas in a sequence, (eg. what-happened-next) and make them into an illustrated book (authoring individual books.

5. The child will be able to read his own and other's stories and books.

Affective Skills:

1. The child will have confidence in drawing, writing and reading.

2. The child will grow in independence, individuality, self-awareness, self-realization and creativity.

3. The child will derie satisfaction and enjoyment from his achievement in expressing himself through drawing and story writing.

4. The child's self-concept will be enhanced through self-expression since there is a correlation between creative expression and positive self-perception.

5. The child will develop an appreciation of the art and writing of others, (children's as well as commercially published storybooks.

TEACHING STRATEGIES:

-Author's Chair - Each day one child (or a number of children) can be chosen to sit in the Author's chair to read his Story-Picture to the class. Other children may ask questions about the story or comment on what they liked best about the picture and/or the story; (sharing, interacting and discussing). The author may tell how he got his idea, what he likes, what was easy or difficult (self-evaluation).

-Place individual storybooks written by the children in the Reading Centre for reference and enjoyment. Children may sign them out to read like real library books!

-Read poetry and stories to the children every day to expand their listening, speaking, reading and writing vocabularies.

-Bring a collection of pictures and picture books to the classroom (to develop sequence i.e.-what happened next).

a) single pictures that children can talk about.

b) books without words for children to 'read' orally with their own made-up stories.

c) picture sets that suggest a sequence of a story.

d) a story sketched on the chalkboard. For example, the life cycle of a seed, a butterfly, a bird; something that happened at school or in the community; a trip or visit to store. Children compose the story in correct sequence.

e) divide a 12" X 18" paper into 4 equal parts and have children draw and write a story in sequence. Eg.-"In the morning 1) I get out of bed. 2) I wash my face and put on my clothes. 3) I eat breakfast. 4) I go to school on the bus.

-Have a listening centre with headphones, tape recorder and tapes of easy stories, eg. Bill Martin's Sounds of Language Readers and Instant Readers, The Little Owl Books (Holt, Reinhart), as well as Scholastic Big Books and the Impressions Readers, all of which come with tapes so children can listen and learn to read independently.

-Making Books: Individual Story-Pictures (once the children write several sentences) can be made into individual books typed and bound by the teacher to make it look like a real 'published' book. The child then illustrates each page. Self-confidence in using language is developed as children see their accomplishments in the form of books. They begin to understand that the mastering of a sight vocabulary, of letter formation and of spelling is important and that the skills involved are more crucial and exciting when learned this way than if they are learned separately and in isolation.

-Class books can also be made by using the pattern of a well-known poem or story. Each child writes his own version (usually by changing the nouns, adjectives and verbs). Each child then illustrates his version and all the versions are put together and published in a big book..

-The teacher will set the classroom climate for acceptance of pupil-authored books by her attitude toward them. To encourage individual productivity:

- -give equal status in the classroom library to books produced by children and those from the school library.
- -read books by pupil authors at 'reading time'.
- -let authors visit other classrooms (eg. Kindergarten) to read their books.
- -type the text of one or two (or more) books each year for every child.

-As a child engages in authorship and as his desire to read what others have written is heightened, his appreciation of art and writing is deepened.

-Children who write, read! They have to read! Each time they express their own ideas through writing there is a growing need to refresh and replenish ideas, to find new and better ways of saying things, to find new words to express the same ideas and to make personal commitments to write again and again. Often children get ideas from the other children so if one child has written and read a story about the R.C.M.P., another child will write 'his' story of

the R.C.M.P. and every child seems to have one as the R.C.M.P. play a very visible role on Indian Reserves.

To children who have experienced authorship many times, reading is not lessons, worksheets, practice exercises or a time each day (perhaps to dread). It is the continuous discovery of stepping stones to a lifetime of enjoyment of books. It results in the conceptualizations:

-what I can think about, I can say.
-what I can say, I can write.
-what I can write, I can read.
-I can read what I can write and what others have written for me to read.

Vocabulary: A random sampling of Grade I and II Story-Picture notebooks from Old Sun School (Sept. to December, 1985, see Appendix E) revealed an astonishing number of self-selected topics and a vocabulary certainly different from that found in a basal reader. (See Appendix E for stories categorized by subject and by number of times children used them.)

EVALUATION

Two rating scales will be used--the Beginning Writing Scale and a Holisitic Scoring Guide.

In evaluating young children's writing, the writng teacher must keep the Story-Picture notebooks throughout the year. Some parents will complain as they want to take the Story-Picture books home and show them off to relatives, but the only way to evaluate a child's writing is to look at it and see how it develops throughout the year.

If storing the notebooks is not practical, the teacher should zerox two or three sample stories each month and keep them in a folder. To make this task easier I always asked the children to write the date on each Story-Picture. Not only did this help the children learn how to spell the days of the week and months of the year, but also if a child wrote two or three stories in one day (and this happened a lot because the children loved to write), there was a record of when these stories were written.

I. Beginning Writing Scale: A rating technique for observing early progress.

To estimate the level of a young child's written expression in the first six months of instruction, take three samples of his written work on consecutive days, or over a period. The child's behavior must develop in each of three areas and he should receive a rating for each aspect of the writing task. This is an arbitrary scale and should be taken only as a rough guide to a child's instructional needs.

A. Language Level: Record the number of the highest level of linguistic organization used by the child.

1. Alphabetic (letters only)
2. Word (any recognizable word)
3. Word Group (any 2-word phrase)
4. Sentence (any simple sentence)
5. Punctuated Story (of 2 or more sentences)
6. Paragraphed Story (2 themes)

B. Directional Principles: Record the number of the highest rating for which there is no error in the sample of the child's writing.

1. No evidence of directional knowledge
2. Part of the directional pattern is known:
   Either Start top left
   Or Move left to right
   Or Return down left
3. Reversal of the directional pattern (right to left and/or return down right). A sample with one lapse should be rated at this level.
4. Correct directional pattern.
5. Correct directional pattern and spaces between words.
6. Extensive text without any difficulties of arrangement and spacing.

C. Message Quality: Record number for best description of the child's sample.

1. Does simple copying but he knows more or less what the message says.
2. He has a concept of letter-sound correspondence, some sight words and can read his story with help.
3. Repetitive, independent use of sentence patterns like: "Here is a ..."
4. Attempts to record his own ideas, mostly independently.
5. Successful composition and is able to read his compositions without help.
6. He is able to write and read his own compositions independently and with confidence.

	A	B	C
	LANGUAGE LEVEL	DIRECTIONAL PRINCIPLES	MESSAGE QUALITY
NOT YET SATISFACTORY			
PROBABLY SATISPACTORY			
COMMENTS:			

II. Holistic Scoring Guide

A. Story reads smoothly. Content shows proper sequencing of events. The writer has shown awareness of the reader. There is evidence of precise vocabulary usage appropriate to the writing task. Mechanical errors are few and do not interfere with the meaning intended by the writer.

B. Story reads smoothly but may contain a few irrelevant or awkward sentences. Sometimes the wording is stilted ro lacks adequate detailing. There may be some mechanical errors but these do not significantly interfere with meaning.

C. Story reads unevenly. Some sentences may lack adequate detailing. Mechanical errors may interfere to some degree with the message. Content lacks clarity of thought or adequate sequencing of events.

DIAGNOSTIC ANALYSIS AND FOCUSED TEACHING

Although the writing of Native students needs to be evaluated, it is imperative that teachers become aware of children's problems in order to develop a student need-based writing-teaching program. This entails monitoring the children as they write. Teachers must circulate around the room noting individual difficulties and strengths. The teacher should make a list of student problems and then teach to those specific problems on the same day, if possible, if not, the next day.

In the Blackfoot language there is one word that means either 'he' or 'she' and children often use 'he' and 'she' interchangeably in English, and you will hear them say, "Johnny, she hit me," or "Trisha, he was crying." The teacher must provide instances for students to use the correct word. This can be done through the use of Peabody Language Development Kit picture cards of people and occupations and having children describe the action in a sentence; for example, "She is teaching." or "He is a truck-driver."

I believe in on-the-spot diagnosing and teaching. So when I see a problem in usage or incorrect gender or an error in grammar and usage, I like to teach a mini-lesson right then and there, on the spot. I believe that that is when a student will find my teaching most meaningful--not the next day or next week.

If the same problem occurs a few weeks later, I re-teach to reinforce the learning. I continually do this throughout the year and I believe this is a major factor in the success of the Story-Picture program. This on-going diagnosis and analysis of Native children's writing problems and informal on-the-spot focused teaching will help the children to become better writers.

WRITING: AN OBSERVATION GUIDE

NAME: _____

COMPOSING

--Voluntarily chooses to draw and write.

--Draws single pictures only.

--Draws a number of unrelated pictures.

--Draws a sequence of pictures to tell a story.

--Tells stories.

--Relates personal experiences

--Relates the story depictedin his/her drawing

DATE	S	O	N	D	J	F	M	A	M	J

TRANSCRIBING

--Can print his/her own name.

--Copy-prints.

--Can print most capitaland small letters.

--Prints independently.

--Makes sound/symbol correspondances.

NOTES: (right or left-handed; use ofpage space; what is written about, etc.)

-BIBLIOGRAPHY OF USEFUL RESOURCES-

Allen, C. & R.V. (1966) Language Experiences in Reading, Encyclopedia Brittanica Press, Chicago.

Ashton-Warner, S. (1963) Teacher, Simon and Shuster, New York.

Boloz, S. & Boloz, J. (1984) The sun is shining in my eyes: The Navajo child enters Kindergarten expecting to write and he can. Journal of American Indian Education, Vol. 23, (3), 25-30, May 1984.

Britton, J. (1970) Language and Learning, University of Miami Press, Coral Gables, Florida.

Cole, N.R. (1940) The Arts in the Classroom, The John Day Co., New York.

Eisner, E.W. (1972) Educating Artistic Vision, MacMillan, New York.

Frank, M. (1979) If You're trying to teach kids how to write, you've gotta have this book! Incentive Publications, Nashville, Tenn.

Freire, P. (1970) Pedagogy of the Oppressed, Herder and Herder, New York.

Graves, D. (1983) Writing-Teachers and Children at Work, Heineman, London.

Harst, J.C., (1981) Children, their Language and World: Initial Encounters with Print. Final Report, Proect NIE-G-79-0132. Bloomington, Indiana University, Language Education Dept.

Holdaway, D. (1979) The Foundations of Literacy, Ashton-Scholastic, Toronto.

Johnson, G. (1981) Developing Culture Curriculum for Native American Children: The Rough Rock Experience, Navajo Curriculum Centre Press, Rough Rock, Arizona.

Joseph, S.M. (1969) the me nobody knows: children's voices from the ghetto, Avon Books, New York.

Klepsch, M. & Logie, L. (1982) Children Draw and Tell, Brunner/Mazel Publishers, New York.

Klesner, M. (1982) Language Arts for Native Indian Students, Ministry of Education, Victoria, B.C.

Lewis, H.P. (1966) Child Art, Diablo Press, Berkley, California.

Lowenfeld, V. (1982) Creative and Mental Growth, MacMillan, New York.

Martin, B., Jr. & Brogan, P. (1972) Sounds of Language Readers, Holt, Rinehart, Winston, New York.

Mccracken, M. & R. (1979) Reading, Writing and Language, Peguis Publishers, Winnipeg, Man.

McFee, J.K. & Degge, R.M. (1980) Art, Culture & Environment, Kendall/Hunt Publishing, Dubuque, Iowa.

Moffet, J.M. (1973) A Student-Centered Language Arts Curriculum, A Handbook for Teachers, Houghton-Mifflin, Boston.

Rankin, J. & Steil, P. (1985) Read a Book, Write a Book, Rankin & Steil, Calgary, Alberta.

Read, H. (1958) Education Through Art, Faber and Faber, London.

Smith, F. (1971) Understanding Reading, Holt, Rinehart, Winston, New York.

Smith, J.A. (1973) Creative Teaching of the Language Arts in the Elementary School, Allyn & Bacon, Boston.

Stewig, J. (1980) Read to Write, Holt, Rinehart, Winston, New York.

Wuertenberg, J. (1981) Helping Children Write, Educational Consulting Associates, Englewood, Colorado.

Wincott, D. (1983) Chalk in Hand--Writing to Reading, Detselig Enterprises, Calgary.

Zintz, M.V. (1969) Education Across Cultures, Kendall/ Hunt Publishing, Dubuque, Iowa.

--REFERENCES--

Berry, J.W. (1969) "On cross-cultural compatibility." International Journal of Psychology. 4: 119-128

Britton, J. (1970) Language and Learning. London: Penguin Books.

Bruner, J., quoted in Cognitive Development: A Lifespan View, Forman, G.E. and Sigel, I.E. 1979, Monterey, California: Brooks/Cole Publishing Co. p. 36-39

Calkins, L.M. (1978) "Heads up: Write What You See." Language Arts, Vol. 55, No. 3, March, (355-357)

Cattey, M. (1980) "Cultural differences in processing information." Journal of American Indian Education. Oct. (23-28)

Cazden, C. and John, V.P. (1966) "Learning in American Indian Children." In M.L. Wax, S. Diamond and F.O. Gearing, (eds.), Anthropological Perspectives On Education. New York: Basic Books Inc. (p.252-272)

Cheyney, A. (1976) Teaching Children of Different Cultures in the Classroom. Columbus, Ohio: Charles and Merrill

Collier, G. (1972) Art and the Creative Consciousness. New Jersey: Prentice-Hall.

Das, J.P., Kirby, J., and Jarman, R.F. (1975) "Simultaneous and Successive Synthesis: An Alternative Model for Cognitive Abilities." Psychological Bulletin, Vol.82, (p. 87-103)

Foerster, L. and Little Soldier, D. (1980) "Classroom Communication and the Indian Child." Language Arts. Vol. 57, No. 1, Jan. (p.45-49)

Halliday, M.A.K. (1978) Language as Social Semiotic. Baltimore: University Park Press. (p.40 M34)

Klepsch, M. and Logie, L. (1982) Children Draw and Tell. New York: Bruner/Mazel

Kristofferson, K. (1974) Interview in Rolling Stone Issue 159, April (p. 40-46)

Lowenfeld, V. (1947) Creative and Mental Growth. London: Macmillan. (p.1-11)

MacArthur, R.S. (1968) "Some differential abilities of north Canada Native youth." International Journal of Psychology. 3: 43-51

Marashio, P. (1982) "Enlighten my Mind...Examining the Learning Process through Native American Ways. Journal of American Indian Education. Feb. (p.2-9)

Michaels, S. and Collins, J. (1984) Oral Discourse Styles: Classroom Interaction and the Acquisition of Literacy: D. Tannen (Ed.) Coherence in spoken and written discourse. Norwood, New Jersey: Ablex Publishing Corp.

More. A.J. (1985) Indian Students and Their Learning Styles: Research Results and Classroom Applications. Vancouver: Faculty of Education, U.B.C.

Parker, D.V. (1975) Language Policy and Indian Education. Edmonton: Northern Development Group, Province of Alberta, Faculty of Education, U. of A.

Philips, S. (1972) Participant Structures and Communicative Competence: Warm Springs Children in Community and Classroom, in C. Cazden, D. Hymes, and V. John (Eds.) Functions of Language in the Classroom. New York: Teachers College Press

Platt, P. (1977) "Grapho-linguistics: Children's drawings in relation to reading and writing skills." The Reading Teacher. December, (p.262-268)

Smith, F. (1977) "The Uses of Language." Language Arts. Vol. 54, No. 6, Sept., (p.638-644)

Vigotsky, L.S. (1962) Thought and Language. Cambridge, Mass.: M.I.T. Press

Walker, L. (1986) Unpublished notes. University of Lethbridge, Faculty of Education

Weitz, J. (1971) "Cultural Change and Field Dependence in Two Native Canadian Linguistic Families." Unpublished dissertation, University of Ottawa.

Wells, G. (1986) The Meaning Makers. London: Heinemann